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The Inglenook: Evocations of Turn-of-the-Century Toronto

BY MARTHA KELLEHER AND DENNIS REID

THE EXPANSION AND REINSTALLATION OF THE ART Gallery of Ontario's Canadian historical galleries presents a unique opportunity to introduce aspects of the collection seldom or never seen before. These new and reworked spaces will also offer visitors fresh ways of exploring the scope and richness of the Gallery's collection, with each section tailor-made for the art it contains. Some areas, such as that devoted to the 1930s, will be organized thematically; others will be dedicated to an extended examination of the careers of single artists or groups of artists whose contributions seem to characterize their time. A few areas, meant to evoke an earlier era, will be enhanced by historically appropriate architectural features, furnishings and hanging schemes.

One such historically evocative space – we are calling it the Inglenook – is based on an attractive and common feature of the homes and studios of Toronto's advanced artistic community from about 1890 to 1915: an alcove or nook with padded benches around an open fireplace. While its origins hark back to medieval days, its revival in Victorian domestic architecture was due to the influence of the Arts and Crafts movement. As seen in *The Inglenook in My Studio*, Mary Hiester Reid's painting of about 1910, such an enclosed space evoked a warm, cozy, intimately domestic quality of life. The AGO's hearthside room (it will have the characteristic dropped ceiling, padded benches and simple architectural details of the historical model) will serve a three-fold purpose: as an inviting lounge, as a setting for the display of Arts and Crafts-influenced paintings specifically created to fit into this type of environment, and as the focus for information on the impact of the movement in turn-of-the-century Toronto.

Arts and Crafts

Inspired by the writings of John Ruskin and William Morris, the Arts and Crafts movement began in England in the mid-1860s as a concerted attempt to revive domestic handicrafts and improve standards of design in the belief that an artistic interior would have a positive impact on the lives of its occupants. Already popular in the United States during the 1870s, the movement reached Canada a decade later, influencing a whole generation of artists. The idea that art could enhance and improve every aspect of life also appealed to the expanding middle class.

Because of the comprehensive aesthetic of the Arts and Crafts movement, individual works of art came to be seen as decorative elements within the carefully conceived fabric of the home. Mary Hiester Reid's triptych, *Castles in Spain*, c.1896, which will be displayed in our inglenook, was, in fact, designed for just such a setting, and its subdued colours, closely related tonality and warm atmospheric light will lend themselves harmoniously to the surroundings. The simple frame, built by her husband, artist George Reid, will knit the piece unobtrusively into the architectural framework of the room itself.

With its emphasis on the importance of the decorative arts, the Arts and Crafts movement presented unprecedented opportunities, encouraging women to participate more fully in the artistic world. By the mid-1880s, Canadian women were studying art abroad at the academies of Paris and the art schools of London, and this rigorous European training resulted in the first significant emergence of professional women artists in Toronto. Prominent painters such as Mary Hiester Reid, Laura Muntz Lyall, Sydney Strickland Tully and Elizabeth McGillivray Knowles became regular exhibitors at the Royal Canadian Academy of Arts and Ontario Society of Artists annual exhibitions. Indeed, by 1900, some 28 percent of the exhibitors with the RCA were women.

Women Artists & Symbolist Landscapes

Artistic qualities that were perceived to be characteristic of women – an intuitive sensitivity to colour, for example, a concern for detail and the harmonious organization of space – happened to coincide exactly with the Arts and Crafts aesthetic. Also, as art came to be seen as an essential domestic element, women could turn legitimately to their domestic environment for inspiration. Touching scenes of children, such as Laura Muntz Lyall's *Interesting Story*, 1898, were now appreciated on exhibition walls, as were works that enobled household chores, such as Sydney Strickland Tully's *Washing Day*, c.1910. Seated in our inglenook, visitors will be invited to explore a whole wall of paintings by accomplished women artists who emerged in turn-of-the-century Toronto.

Castles in Spain, Mary Hiester Reid's decorative oil triptych, c.1896, will be featured in the Inglenook. Gift of the Gordon Conn-Mary E. Wrinch Reid Trust, 1970.

Laura Muntz Lyall's light-filled 1898 oil *Interesting Story*. Gift of the Government of the Province of Ontario, 1972.

Domestic life, c.1910: Sydney Strickland Tully's *Washing Day*. Gift by Subscription, 1912.

The Inglenook in My Studio: Mary Hiester Reid's intimate painting of her Wychwood Park studio c.1910. Purchase, 1987.

J.E.H. MacDonald's 1912 *Morning Shadows*, a poetic view of High Park, was a 1972 gift of the Government of the Province of Ontario.

The emphasis on decorative values also contributed to the development of 'symbolist' landscape painting. Rather than being literal representations of nature, these emotive works reflect the artist's personal response, often suggesting a spiritual dimension as well. In Toronto, C.W. Jefferys, Tom Thomson, J.E.H. MacDonald and Lawren Harris were among the artists whose early landscapes were shaped by this aesthetic. Attempting to capture the poetry of nature, they used richly textured surfaces, subtly differentiated brush strokes and dramatic patterns of light and shadow to evoke a highly charged personal vision. J.E.H. MacDonald's 1912 *Morning Shadows*, for example, presents a sunny winter morning in Toronto's High Park as a poetic and mysterious occasion. The way in which the two couples rise up from long flamelike shadows to crest the hill in brilliant light is gently but provocatively erotic.

The Inglenook, that quintessential embodiment of the Arts and Crafts movement, will prove to be an effective focus for our understanding of the emergence of professional women artists and the development of symbolist landscape painting by precursors of the Group of Seven in turn-of-the-century Toronto. As such, it will also advance one of the principal goals of the reinstallation of the Canadian historical galleries: to reveal the powerful role art plays in daily life.

Dennis Reid is curator, Canadian historical art; Martha Kelleher is curatorial assistant at the AGO.

Connoisseurship and Care: Conservation of the AGO Collection

BY SANDRA LAWRENCE

DEMOLITION, RENOVATION AND CONSTRUCTION ACTIVITIES have been producing dust and disarray throughout the Gallery for over two years. Behind the scenes, in the penthouse conservation studios, activity has been equally frenetic, although much cleaner, as AGO conservators have continued their work unabated. New acquisitions entering the collection have needed technical attention, and existing works of art from all the curatorial areas are being examined and treated, prior to being sent out for exhibitions, loans or reinstallation in the new and renovated galleries.

The series of Old Masters galleries surrounding the Walker Court have been the first to be completed, and visitors are now increasingly able to enjoy the rehanging of the European historical collection in those spaces. As a result of conservation treatments, many of the Gallery's more familiar paintings now reveal visual changes that range from subtle to dramatic. For some, surface cleaning has lifted years of accumulated dust from dulled surfaces. In other cases, a more extensive cleaning with solvents has removed layers of old, dark varnishes that distorted or altered colours and obscured details. Revarnishing with a non-darkening resin solution has provided new protection for surfaces, while helping to saturate the colours and bring the compositions back to life. Still other paintings with structural damage and insecurities have required more extensive treatment: the removal of old, degraded linings; relining; consolidation of areas of damaged or lost paint; infilling to replace lost fragments of paint; and inpainting or retouching to visually integrate the restored areas. Some of the treated paintings now on view have languished in storage areas for many years awaiting this liberation.

Most of the Impressionist paintings on display in the Fudger Rotunda have been surface cleaned, regaining a surface sparkle and 'life' appropriate to their colourful new surroundings. In the Richard Barry Fudger Memorial Gallery, paintings that have been surface cleaned include Henri Fantin-Latour's *Roses in a Basket* and *Still Life: Roses, Peaches and Plums*, Courbet's *Still Life with Fruit* and Eugene Delacroix's *The Fanatics of Tangiers*. Alfred-Pierre Agache's *The Sword* had not been exhibited for some time, and required some consolidation and inpainting, as well as cleaning, while William Bouguereau's delightful *Study of a Girl's Head* needed varnish removal and, on the girl's cheek, some damage repair.

In the small Frank P. Wood Gallery, Giovanni Paolo Panini's two paintings of Roman ruins and Chardin's *Jar of Apricots* were also surface cleaned. *Two Huntsmen with a Hound*, attributed to Gianantonio Guardi, required major treatment. The fragile paint layer required general consolidation, prior to removal of the old lining and relining, and a dark, disfiguring varnish was removed. Previously undistinguishable, bright blue, yellow and green hues were exposed and now a final revarnishing has completely revitalized this painting.

Another rejuvenated gem is *Frieze of Cupids*, attributed to Antoine Watteau, painted after Rubens's ceiling in the Banqueting House at Whitehall. Dark and dull before its varnish was removed, the work now reveals the wonderfully cool, pastel tones so typical of the period. A similar treatment of Canaletto's *Bacino di San Marco from the Piazzetta* has reemphasized the artist's use of light and his attention to architectural and pictorial detail. The Canaletto will soon be seen around the province as part of the AGO's Extension Services' exhibition, *In the Name of Art, In the Name of Science: Considerations of Conservation*.

In the E.R. Wood Gallery, the small, devotional 18th-century Italian painting entitled *The Mystic Marriage of St. Catherine* also has a new look. An old, ineffective lining canvas was peeled away, and with it a relatively recent extension across the top edge of the painting. Following relining and remounting onto the repaired original stretcher, the painting's varnish was removed, along with old retouches. Damages to the paint layers were consolidated and repaired, and, finally, the painting was revarnished. Now in its repaired and modified frame, the painting has a new depth and clarity.

On a much larger scale, the recently acquired *Battle of the Gods and Giants* by Luca Giordano also underwent major conservation treatment. Although the existing lining remained intact, a supplementary strip lining around the edges had to be replaced and the existing stretcher was modified to better support the painting's large size and heavy weight. Several layers of discoloured varnish and old retouches were then removed. Areas of damage, particularly around the edges, were consolidated, "infilled", then inpainted. With the final varnishing, the swirling composition came back to life. Although most conservation treatments take from several days to several months, the Giordano was treated intermittently over a three-year period. Until funds can be found to purchase a period or reproduction frame to 'complete the picture', a handsome temporary frame, constructed by the AGO's framing technician, will serve to support and enhance this splendid painting.

The Conservation department staff hopes that Gallery visitors will enjoy the fruits of their labours as more gallery spaces are renovated and reinstalled over the coming months.

Sandra Lawrence is chief conservator at the AGO.

Chief Conservator Sandra Lawrence at work on Baroque painting.

Luca Giordano's monumental 17th century *Battle of the Gods and the Giants*. Gift of Dr. and Mrs. Gilbert Bagnani, 1988.

Lightstruck *Frieze of Cupids*, attributed to Antoine Watteau. Purchase, 1962.

Symposium April 22–26

The Private Collector and the Public Institution

AGO CURATOR OF EUROPEAN PAINTING AND SCULPTURE, Janet M. Brooke, and Sandra Lawrence, chief conservator, will speak at a four-day symposium, *The Private Collector and the Public Institution*, presented April 22-26 by the University of Toronto, with the AGO and the Royal Ontario Museum as co-sponsors. Sessions will address the history of collecting, legal and ethical issues, connoisseurship, and the evolution of roles and responsibilities of individuals and organizations involved in the transfer of private collections to public institutions. The other speakers include Christopher Lloyd, Surveyor of the Queen's Pictures, St. James Palace, London; Dr. Malcolm Cormack, curator of paintings at the Yale Center for British Art; Dr. Francis Broun, well-known for his lively lectures at the AGO; and Samuel Josefowitz, a collector and longtime friend of the Gallery.

Under the title *The Private Eye, The Public Face*, Ms. Brooke and Ms. Lawrence will discuss the AGO's 90-year history of collecting, the importance of effective working relationships with private collectors and donors, and, via case studies, the physical and documentary evidence needed to ensure the authenticity and appropriateness of acquisitions to the collection.

Of particular interest to art historians, dealers, curators, private collectors and museum administrators, the symposium should also interest the public. Associated events include a reception at the AGO and an exhibition [at Hart House's Justina M. Barnicke Gallery] of the medieval portion of the Lillian Malcove Collection, which was donated to UofT ten years ago. For details, call Janet Brooke or Sandra Lawrence (977-0414), or Dr. Sheila Campbell [UofT 978-6596].

***Settler's Log House*, an 1856 oil of pioneer life by Amsterdam-born, Dusseldorf-trained Cornelius Krieghoff. Gift of the Reuben Wells Leonard Estate, Toronto, 1937.**

Canadian Historical Galleries

Krieghoff and MacDonald

BY THE END OF MARCH, VISITORS to the gallery will be invited to discover and explore two provocative installations in the Canadian historical galleries. These two trial exhibits will give visitors a taste of the dramatic way in which the Canadian collection is being reinstalled.

Who was Cornelius Krieghoff? Many know him as a painter of *habitant* and Indian life in rural Québec during the mid-19th century. But what was his aim? Whose life was he actually painting? Visitors are encouraged to explore and contribute to the many perspectives on Krieghoff's painting. *Settler's Log House*, 1856, which shows the countryside north of the St. Lawrence River, will be one of the works on view.

J.E.H. MacDonald's 1919 oil *The Beaver Dam*. Gift from the Reuben and Kate Leonard Canadian Fund, 1926.

J.E.H. MacDonald, one of the key figures in the Group of Seven, explored and painted the Canadian wilderness. *The Beaver Dam*, 1919, reveals MacDonald's vision of the North and provides the focus for visitors to trace some of the meanings of this painting.

Rockumentary

BY JIM SHEDDEN

ROCKUMENTARY EXPLORES TWO RICH ENCOUNTERS between cinema and popular music: documentary filmmaking and avant-garde films.

The role of popular music in documentary filmmaking is largely explored by films from the Direct Cinema movement of the 1960s, a group of American filmmakers committed to recording film subjects unobtrusively. This aspiration for an "uncontrolled cinema" (as Richard Leacock, one of its leading practitioners, put it) was made more feasible by developments in audio-visual technology in the late 1950s. Because of the social concerns of the Direct Cinema movement, popular music seemed a natural subject, given its role in what was then perceived as the counterculture movement. Of course, rock music's more enduring role is that of vulgar spectacle, represented in more recent films such as *Truth or Dare (In Bed with Madonna)*, and foreshadowed in one of the oldest films in the series, *Lonely Boy*, a humorous exposé of pop music idolatry.

D.A. Pennebaker is perhaps the most prolific documentarian of pop music concerts and personalities. His film of Dylan's 1965 British tour, *Don't Look Back*, is not the first concert film ever made, but it did determine the style this genre would adopt: concert footage juxtaposed with a montage of unmediated backstage and offstage footage of the performers and others involved in the presentation of the event, including managers, roadies, security and audiences. Unlike his predecessors in *The T.A.M.I. Show* and *The Big TNT Show*, who seem oblivious to the presence of a film crew, Dylan establishes the role of the rock star as film personality by consciously and playfully acknowledging the camera. Besides featuring Pennebaker's well-known concert films, this series includes some of his more obscure material, such as footage from John Lennon and Yoko Ono's Peace Concert held in Toronto, footage shot for but not used in *Monterey Pop*, and more recent films on Depeche Mode and Jerry Lee Lewis.

Work by Pennebaker's colleagues David and Albert Maysles and Charlotte Zwerin is represented by *Gimme Shelter*, one of the most sophisticated accomplishments of American documentary filmmaking. *Gimme Shelter*, often described as the anti-Woodstock film, documents the famous 1969 Rolling Stones concert at Altamont, California, wherein the peace, love and understanding clichés of the Woodstock concert, held only months earlier, are replaced by the darker side of 1960s' youth culture. The most famous scene from this film is the fatal stabbing of an audience member by one of the Hell's Angels, hired by the Stones to act as protection for the event. *Gimme Shelter* later documents Mick Jagger, seemingly oblivious to the event and the general mayhem of the audience, reacting to the footage shot at Altamont, shown as a film-within-a-film. Used in the trial of the acquitted motorcycle gang member, *Gimme Shelter* is a landmark in documentary filmmaking in that it tests the limits of film's capacity to objectively record reality; as a concert film per se, it is a turning point in that genre's analysis of the relationship between audience and performer.

Steve Gebhardt's rarely screened *Ten for Two* presents another aspect of the 1960s' counterculture movement. The title refers to a ten-year prison term awarded to John Sinclair, head of the Rainbow People's Party, for possession of two marijuana cigarettes. Documenting a concert held in Ann Arbor, Michigan, to protest the sentence, the film includes performances by such rock luminaries as John Lennon, Yoko Ono, Stevie Wonder, jazz giant Archie Shepp, poets Ed Sanders and Allen Ginsberg, and speeches by radical activists such as Bobby Seale and Jerry Rubin. Gebhardt's *Ladies and Gentlemen, the Rolling Stones*, a documentary of the Stones' 1972 tour that is now almost never screened, will also be shown. Gebhardt will be present to discuss both films with the audience.

The second encounter between cinema and popular music represented in this series is the avant-garde film movement's use of popular music – frequently in an ironic juxtaposition with the images, which are themselves often derived from popular culture. The classic example of this is *Scorpio Rising*, a film that gained Kenneth Anger more public recognition than any avant-garde filmmaker has ever received. In it, Anger pairs images of Nazi imagery, astrological symbols, and the paraphernalia of a Brooklyn motorcycle gang with such Hollywood cultural idols as Marlon Brando in *The Wild One* and Jesus Christ in *King of Kings*, all arranged in a rapid montage style derived from Soviet film pioneer Sergei Eisenstein. The soundtrack, 13 pop songs from the hit parade of 1962, mixed with various motorcycle sounds, operates as the structuring principle of the film and compounds the ironies already created by the visual montage. Kenneth Anger, who will be present to introduce the two screenings of his films, produced a surrealistic masterwork in *Scorpio Rising*, transforming seemingly innocent cultural texts – James Dean movies and Elvis Presley songs, for example – into indexes of Western culture's disturbing fusion of sexuality and death.

Jim Shedden is assistant programmer, AGO Film.

Rockumentary
Mar 10–Apr 11
All films are at the AGO, except for the April 8, 9 and 11 screenings at CineCycle, 317 Spadina Avenue (rear entrance, via alley east of Spadina, south of Baldwin). Tickets ($5 per program) may be purchased one hour before screentime outside the Jackman Hall (McCaul St. entrance); at AGO Information (Tue to Sun 11am–5:30pm, Wed to 9pm); or by telecharge with major credit cards: 977–0414 ext268. Kenneth Anger screenings and discussions (Apr 8 & 9) are co-presentations with Public Access.

Tue Mar 10, 7pm
Don't Look Back (dir D.A. Pennebaker, 1965, 96 min, b/w) Starring Bob Dylan, Joan Baez, Alan Price, Allen Ginsberg.

Tue Mar 10, 9pm
Monterey Pop (dir Pennebaker, 1967, 83 min, col) Starring Jimi Hendrix, Otis Redding, Janis Joplin, Mamas & Papas, The Who, Eric Burdon and the Animals, Jefferson Airplane, and others.

Janis Joplin

Fri Mar 13, 7pm
Daybreak Express (dir Pennebaker, 1956–57, 5-1/2 min, col) Music by Duke Ellington. **Jimi Plays Monterey** (dir Pennebaker & Chris Hegedus, 1987, 50 min, col) Starring Jimi Hendrix; **Shake–Otis at Monterey** (1988, 20 min, col) Starring Otis Redding.

Fri Mar 13, 9pm
Keep on Rockin' (aka Sweet Toronto and Toronto Pop) (dir Pennebaker, 1969–72, 102 min, col) Starring Chuck Berry, Little Richard, Jerry Lee Lewis, Bo Diddley, Jimi Hendrix, Janis Joplin, Big Brother & the Holding Company.

Jimi Hendrix

Tue Mar 17, 7pm
D.O.A. (dir Lech Kowalski, 1981, 99 min, col) Starring The Sex Pistols, Iggy Pop, The Clash, The Dead Boys, Stiv Bators, Rich Kids, X-Ray Specs, Generation X, Terry and the Idiots, Sham '69, Augustus Pablo.

Tue Mar 17, 9pm
Depeche Mode 101 (dir Pennebaker, 1989, 118 min, col)

Tue Mar 24, 7pm
Jerry Lee Lewis (dir Pennebaker & Hegedus, 1990, 53 min, col, video) **Cosmic Ray** (dir Bruce Conner, 1961, 3 min, b/w) Soundtrack: Ray Charles ("What'd I Say?"). **Vivian** (1964, 3 min, b/w) Soundtrack: Conway Twitty ("Mona Lisa"); **Permian Strata** (1969, 4 min, b/w) Soundtrack: Bob Dylan ("Rainy Day Woman #12 & 35"); **Mongoloid** (1978, 4 min, b/w) Soundtrack: Devo ("Mongoloid").

Tue Mar 24, 9pm
Gimme Shelter (dir David & Albert Maysles, Charlotte Zwerin, 1971, 90 min, col) Starring the Rolling Stones, Ike and Tina Turner, Jefferson Airplane.

Thu Mar 26, 7 & 9pm
Ladies and Gentlemen, the Rolling Stones (dir Steve Gebhardt, 1974, 90 min, col) Gebhardt will be present.

Mick Jagger

Fri Mar 27, 7pm
Lonely Boy (dir Wolf Koenig & Roman Kroitor, 1961, 26 min, b/w) Starring Paul Anka.
Truth or Dare (In Bed with Madonna) (dir Alek Keshishian, 1991, 115 min, col) Starring Madonna.

Fri Mar 27, 9:30pm
Ten for Two (dir Steve Gebhardt, 1971, 78 min, col) Starring John Lennon, Yoko Ono, Phil Ochs, Stevie Wonder, Bob Seger, Allen Ginsberg, Ed Sanders, Tea Garden, Van Winkle, Archie Shepp, Commander Cody and the Lost Planet Airmen, David Peel and the Lower East Side, Bobby Seale, Jerry Rubin. Gebhardt will be present.

Tue Mar 31, 7pm
Sympathy for the Devil (One + One) (dir Jean-Luc Godard, 1968, 104 min, col) Starring the Rolling Stones.

VO/1D (dir Yann Beauvais, 1985, 7 min, b/w, twin-screen). Soundtrack: the Rolling Stones ("Cocksucker Blues") & Gilles Deleuze (reading Nietzsche).

Tue Mar 31, 9pm
Elvis on Tour (dir Pierre Adidge & Robert Abel, 1972, 93 min, col) Starring Elvis Presley, The Sweet Inspirations, Vernon Presley, Jackie Kahane.
Mirage (dir Chris Gallagher, 1983, 7 min, col) Soundtrack: Elvis Presley ("Blue Hawaii").
Flesh Angels (excerpt) (dir Bruce Elder, 1991, 4 min, col) Soundtrack: Elvis Presley ("Peace in the Valley").
Agnus Dei, Christ Mass, Sex Dance (dir Stan Brakhage, 1991, 7 min, col) Soundtrack: Jim Tenney ("Collage #1: Blue Suede", from Elvis Presley's "Blue Suede Shoes").

Fri Apr 3, 7pm
The Last Waltz (dir Martin Scorsese, 1978, 106 min, col) Starring The Band, Bob Dylan, Joni Mitchell, Neil Diamond, Emmylou Harris, Neil Young, Van Morrison, Ron Wood, Muddy Waters, Eric Clapton, The Staple Singers, Ringo Starr, Dr. John, Ronnie Hawkins, Paul Butterfield, Michael McClure, Lawrence Ferlinghetti.

Bob Dylan

Joni Mitchell

Fri Apr 3, 9pm
The Kids Are Alright (dir Jeff Stein, 1979, 96 min, b/w & col) Starring The Who, Steve Martin, Ringo Starr, The Smothers Brothers, Ken Russell.

Tue Apr 7, 7pm
The T.A.M.I. Show (dir Steve Binder, 1965, 96 min, b/w) Starring The Beach Boys, Chuck Berry, James Brown and The Famous Flames, The Barbarians, Marvin Gaye, Gerry and the Pacemakers, Lesley Gore, Jan and Dean, Billy J. Kramer and the Dakotas, Smokey Robinson and the Miracles, The Supremes, The Rolling Stones, The Blossoms.

Tue Apr 7, 9pm
The Big TNT Show (dir Larry Peerce, 1966, 93 min, b/w) Starring The Byrds, Joan Baez, The Lovin' Spoonful, Ike and Tina Turner, Ray Charles, Donovan, Petula Clark, The Ronettes, Bo Diddley. Produced by Phil Spector.

Wed, Thu Apr 8–9, 8pm/CineCycle
Kenneth Anger's Magick Lantern Cycle: Two screenings with Anger present to discuss his films.

Fireworks (1947, 15 min, b/w, tinted) Music: Respighi. **Puce Moment** (1949, 6-1/2 min, col) Music: Jonathon Halpern. **Rabbit's Moon** (1950/70, 15 min, col) Music: The Admirations, The Capris and others. **Eaux d'Artifice** (1953, 13 min, col) Music: Vivaldi. **Inauguration of the Pleasure Dome** (1954/66/78, 38 min, col) Music: Electric Light Orchestra.
Scorpio Rising (1963, 29 min, col) Music: Elvis Presley, Ricky Nelson, Little Peggy March, Bobby Vinton, The Angels, Martha Reeves and the Vandellas, Ray Charles, The Crystals, The Ron-Dells, Kris Jensen, Claudine Clark, Gene McDaniels, The Surfaris.

Ringo Starr

Kustom Kar Kommandos (1965, 3-1/2 min, col) Music: the Paris Sisters.
Invocation of my Demon Brother (1969, 11 min, col) Music: Mick Jagger.
Lucifer Rising (198), 30 min, col) Music: Bobby Beausoleil.

Sat Apr 11, 8pm/CineCycle
Son of Tutti Frutti (dir Martin Heath, Deanne Taylor, Roger Cross, 1972, 100 min, b/w & col) A history of rock 'n' roll from its beginnings until 1971. Heath will be present to discuss the film.

Flaming Creatures

ON MARCH 20, THE AGO PREMIERES *FLAMING CREATURES*, a camp classic by the late underground filmmaker Jack Smith. Other rare material by Smith will also be shown, including *Scotch Tape* and "The Great Pasty Triumph," an episode from his unfinished *Normal Love*.

Smith's reputation as a major figure in the American avant-garde owes as much to extra-cinematic factors as it does to his own directorial *oeuvre* – only two of his completed films were not dismantled or destroyed. Smith's infamous antics, his status as a rebel, his performances in other people's films and the notoriety of *Flaming Creatures*, his best-known though rarely screened work, have been more written about and discussed than his filmmaking itself.

Born in Columbus, Ohio, in 1932, Smith arrived in New York in 1950 and studied dance with Ruth St. Denis and direction with Lee Strasberg. Though he made a number of films in the late 1950s, the earliest one still in existence is the three-minute *Scotch Tape* (1961-62), made during the shooting of Ken Jacobs's *Star Spangled To Death*. Borrowing Jacobs's camera, Smith recorded an ecstatic dance by the cast in what appears to be a junk yard. Smith's reputation as a filmmaker, however, is almost solely attributable to his subsequent film, *Flaming Creatures* (1962-63). Shot for $100 on old army surplus film stock, the film consists of sequences centring around an imaginary transvestite orgy, filmed with actors from the Theatre of the Ridiculous on the rooftop of a Manhattan theatre over seven consecutive summer weekends.

With its bizarre imagery and a soundtrack consisting of Latin American pop songs, scratchy rock 'n' roll ("Be-Bop-A-Lu-La"), Chinese music, bullfight sounds and German tangos, *Flaming Creatures* was hailed as a masterpiece by many critics. Critic Susan Sontag, who practically invented public awareness of the camp aesthetic in her discussion of the film, called it a "triumphant example of an aesthetic vision of the world – and such a vision is, at its core, epicene." Jonas Mekas praised Smith as "one of the last and uncompromising great artists our generation had produced."

The film did not find such an appreciative audience with various police forces, censorship bodies, or even the U.S. Congress, who were shown *Flaming Creatures* as an example of threatening deviant culture. (The film's sexual content might seem mild by today's standards.) Disgusted by the behaviour of both defenders and detractors, Smith withdrew his films from distribution in the early 1970s, making only sporadic appearances with them, sometimes in conjunction with performance events he staged in New York.

Smith's work will be introduced by *Village Voice* film critic Jim Hoberman, a fan and sometime friend of Smith's, and a cinema studies instructor at New York University. In the wake of Smith's AIDS-related death in 1989, and with Smith's family's blessing, Hoberman has been coordinating the distribution of Jack Smith's films.

While at the AGO, Hoberman, as the author of *Bridge of Light: Yiddish Film Between Two Worlds*, will also discuss Yiddish cinema at a rare screening of *Uncle Moses*. Adapted from a novel by Sholem Asch and starring Maurice Schwartz, who was known as the 'Olivier of the Yiddish stage,' this early sound film explores the Americanization of Jewish immigrants in New York. – **Jim Shedden**

Fri Mar 20, 7 & 9pm
Flaming Creatures
All films (16mm, sound) directed by Jack Smith. Co-presented with the Innis Film Society, Pleasure Dome, Anthology Film Archives and the Canadian Filmmakers Distribution Centre. Tickets $10. All proceeds go toward obtaining a print of *Flaming Creatures* for Canadian distribution.
Scotch Tape (1962, 3 min, col); **The Great Pasty Triumph** (a segment of *Normal Love*) (1964, 14 min, col); **Flaming Creatures** (1962–63, 45 min, b/w). Jim Hoberman will be present.

Sat Mar 21, 7pm
Uncle Moses
Co-presented with the Innis Film Society. Tickets $5.
Directed by Sidney Goldin and Aubrey Scotto (1932, 87 min, b/w, Yiddish w/English subtitles). Jim Hoberman will introduce and discuss the film.

Exhibitions

Confrontations of Form
to Mar 1

The Artists' Mecca: Canadian Art and Mexico (Artreach)
Mar 7–Apr 12

Recent Acquisitions
Apr 17–Jun 28

Barbara Hepworth: The AGO Collection (Artreach)
Jul 3–Aug 31

Lyrical Visions: Turn-of-the-Century American Paintings from the AGO
Sep 4 – Oct 15

Carl Beam: The Columbus Suite
Sep 4 – Oct 15

Permanent Collection

Walker Court
Contemporary European and North American paintings.

Frank P. Wood Gallery, Richard Barry Fudger Memorial Gallery & Rotunda
18th-century French and Italian paintings, 19th-century European paintings and sculpture.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Moore Ramp
Inuit sculpture.
Beuys, Richter and Polke: Contemporary German art.

Extension Services

1992: Artreach 25

Travelling Exhibitions
AGO-circulated shows. Dates are subject to change.

The Artists' Mecca: Canadian Art and Mexico
Artreach 25 Exhibition
Whitby Arts Inc., The Station Gallery to Mar 1

"A Real *Amateur*": The Elizabeth E. Dales Collection of 19th-Century French Prints
Macdonald Stewart Art Centre, Guelph to Mar 1

John Massey: Six Prints (Contact)
W.K.P. Kennedy Gallery, North Bay
Mar 5–Apr 4

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art
Art Gallery of Windsor
Mar 7–Apr 19
*Clara Hargittay, Speakers Service Mar 7

Barbara Hepworth: The Art Gallery of Ontario Collection
Artreach 25 Exhibition
Rodman Hall Arts Centre, St. Catharines to Mar 8

Avant-Garde Classics of the 1920s
Artreach 25 Exhibition (Films)
London Regional Art and Historical Museums Mar 12,19,26
*Jim Shedden, Speakers Service Mar 12

Lyrical Visions: Turn-of-the Century American Paintings from the AGO (Contact)
The Lindsay Gallery Mar 20–Apr 18

"Artists with Their Work" Programs

Michael Balser: Video Installation
Macdonald Stewart Art Centre, Guelph to Mar 1

Janice Gurney: Painting
Dundas Valley School of Art
to Mar 6
*Workshop Mar 3

The Artists' Mecca: Canadian Art and Mexico

Gordon Webber's expressive 1935 conté drawing *Mexican Fiesta II*. Gift of Gordon Webber, 1936.

BEGINNING IN THE MID-1920S, MEXICAN ART BEGAN TO arouse interest in other parts of North America. A selection of works from *The Artists' Mecca: Canadian Art and Mexico*, on display in the AGO's Sandra Rotman and Nicholas Fodor galleries from March 7 to April 12, examines the impact of Mexican art and the Mexican experience on a number of Canadian artists from the mid-1930s to the late 1950s.

Curated by Christine Boyanoski, the Gallery's associate curator of Canadian historical art, the multi-media exhibition includes drawings by Fred Ross of Diego Rivera, one of Mexico's greatest muralists, plus several lithographs by Mexican artists – these were purchased by the (then) Art Gallery of Toronto in 1944.

As interest in Mexico grew, it became a mecca for Canadian artists, who were drawn by the exotic culture and low cost of living, and particularly to the fact that Mexican artists like Rivera and Jose Clemente Orozco had developed a national art that was socially conscious and expressive. Gordon Webber was one of the first to turn to Mexican themes. Others ventured south soon after, including Jack Humphrey, W.J.B. Newcombe, Jack Nichols, Roy Kiyooka and Toni Onley. A few – Leonard Brooks and Fred Taylor among them – made Mexico their home.

Stephen Andrews: Painting and Drawing
Oakville Galleries: Centennial Gallery to Mar 22

Kim Moodie: Painting and Drawing
Art Gallery of Algoma, Sault Ste. Marie to Mar 22

Micah Lexier: Installation
The Temiskaming Art Gallery, Haileybury Mar 6–Apr 4
*Workshops Mar 5–7

Rebecca Baird: Painting
White Water Gallery, North Bay
Mar 5–28
*Workshop Mar 6

Barbara Astman and Peter Dykhuis: Installation
The Art Gallery of Peterborough
Mar 5–Apr 12

Paul Hutner: Painting
The Gallery/Stratford
Mar 6–Apr 12
*Workshops Mar 9–11

Peter Dykhuis: Painting and Sculpture
The Art Gallery St. Thomas-Elgin, St. Thomas Mar 20–Apr 19

Courses

Understanding Post-modernism: An Introduction to Art of the '80s
Dot Tuer
The Jackman Hall
Wed Apr 8, 15, 22, 29, May 6
6:45–8:45pm
What is Postmodernism? Toronto writer and critic Dot Tuer presents an informal lecture/seminar series that will survey some of the artists and ideas that came to prominence in the 1980s. The lively five-part course will examine a broad range of artistic approaches (film, video, installation, street art and performance, among others), while focusing on the importance of technology and mass culture. Current debates around appropriation (the 'borrowing' of ideas and images) and identity politics (the centrality of racial, ethnic and/or sexual identities in art making) will be discussed. Although Canadian art will serve as a framework, the course will also clarify the influence of European and American trends and theories. Fee: $75, Mem/sen/stud $65.

To Purchase Tickets:
In Person: Visit Education's Registration Office in the Gallery School (Mon–Fri, 8:30am–5pm, except holidays).
By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario, c/o Registration Office, Education Services. Please indicate series.
Telecharge: 979–6601 during office hours (VISA, MC, Amex). Tickets held for pickup *post-payment. Dundas St. entrance.* General admission seating. No refunds.

Joanne Tod's 1984 diptych *Second in Command/First Church of Christ, Scientist*. Purchase, 1984.

Talks and Tours

Learn about artists, themes and issues in art. Topics available at Information. Free with admission. For group tours 979–6601
Tue to Thu 12:15 & 2pm
Wed 6pm* & 7:30pm
Fri 11:15am** & 2pm
Sat & Sun 2*** & 4pm

En français: le dimanche à 14h30, le mercredi à 18h45.
Rendezvous with Art* Wed 6pm
Half-hour tour plus informal discussion. Free.
Artful Conversation** Fri 11:15
Half-hour tour, coffee and conversation. Free for seniors.
Signed Talk*** For the hard of hearing: last Sat each month at 2. Please register a minimum of one week in advance. Call Cathy Newton, Canadian Hearing Society: 964–9595, voice 964–2243 TDD.

Special Programs

Canadian Artists in Mexico
Join Christine Boyanoski, assistant curator of Canadian historical art, on a tour of 35 works by Canadian artists influenced by Mexican culture. **Sunday Start with Art, March 8, 11am:** Continental breakfast plus a tour. Tickets $10, Members $8. **Art in the Morning, Wed March 11, 9:30am:** Join us for refreshments followed by a tour. $7.50, Members $6.
NB: Advance tickets required (prices incl. GST). Programs subject to change. To order by mail from the Volunteer Office, see page 6; telecharge 977–0414 ext263.

Films

Noon-Hour Films
Fridays, 12:30pm in Jackman Hall. Free with Gallery admission. Entrance via AGO lobby.

Mar 6
Vienna 1900: Recollections of a Viennese Girl in Paris
(1986 col. 53 min) Though Vienna appeared totally carefree in 1900, in reality society was teetering on the brink of a revolution in thought.

Mar 13
Vita Futurista
(1987 col. 52 min) Shot mainly at a huge Futurist art exhibition at the Palazzo Grassi, Venice, the program includes dramatic recreations, rare archive film of the principal characters and numerous works of art.

Mar 27
Robert Bateman: Artist and Naturalist
(1984 col. 57 min) An intimate portrait of Canadian Robert Bateman, highlighting his relationships with his work and family and the natural environment that inspires him.

For Kids

Hands On
Sun, to May 31, 12-4pm
Kids (4-12) and their parents are invited to join in imaginative art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings, or 'paintings' made of light – then connect these experiences to the Gallery's contemporary and Old Master works. Pick up tickets for hourly sessions at Information (first come, first served). A parent/child program free with AGO admission.

Family and Community Studio
Sun Mar 1,8,15, 1–4pm
Drop by the Gallery School on Sundays and challenge your creativity. Materials and guidance by Gallery School artists will help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Regrettably, groups cannot be accommodated. Free with AGO admission. Art materials donated by Binney & Smith (Canada) Ltd., manufacturers of **Crayola®** brand products.

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes; faculty and courses are subject to change. Entrance via Beverley St. 979–6621.

Advanced Studio
Sat, to Jun 6, 9am – 1pm
A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Admission to the program: individual applications, which may be made throughout the year, are evaluated by the faculty on an ongoing basis. Fee: $300; $250 Members. Program generously funded by the **Eaton Foundation**. Shell Canada Scholarship Program supported by **Shell Canada Limited**.

Adult Studio
Wed & Thu Apr 1–Jun 4, 7–10pm
Ten-week courses for beginners and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking, watercolour, video production, and a drawing course for francophones. Registration in person or by mail (cheques may be postdated to first day of class). Fee: $200; $150 Members.

Concerts

Sunday Concerts
Mar 29, 3pm
Come join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: violinist Martin Beaver and pianist Jamie Parker playing Mozart, Fauré and Strauss. Media support by **Royal de Versailles Jewellers** in association with **96.3 CFMX-FM 103.1.**

The Grange

Described as "the handsomest of all the surviving houses of colonial York," The Grange was built in 1817 by D'Arcy Boulton Jr., one of the town's leading citizens. The building's stately symmetry and columned portico were a declaration of the owner's position in government and society. The elegant ballroom rang with the music and laughter of lively parties, and the dining room resounded with the political controversies of the day.

When The Grange was bequeathed to the Art Museum of Toronto (later the AGO) in 1911 as its first permanent home, the house began its long service to the artistic life of the city. Restored in 1973 as a gentleman's house of early 19th-century Upper Canada, The Grange evokes the style and elegance of a bygone era. Travel back in time with a visit to this distinguished historic house. Free with Gallery admission. For tickets, information, adult tours, call 977–0414 ext237. A Volunteer Committee project.

Candlelight Dinners at The Grange
Mar 31, Apr 30, May 28
Sir John A. MacDonald dined here. So did Oscar Wilde, Winston Churchill, and Queen Juliana, too. Now AGO Members and their guests can join this illustrious group. Enjoy an elegant seven-course dinner, served banquet style, in the candlelit ambience of Toronto's most distinguished historic house. Tickets $63, including wines, taxes and

Mon to Fri Mar 16-20
March Break Fun at the AGO

TRADITIONALLY, THE GALLERY HAS ORGANIZED A FAMILY-oriented program during March Break week, and this year is no exception. The Gallery will be presenting ongoing live entertainment, creative activities, demonstrations and films aimed primarily at children ages 4-12 and their parents. Billed as March Break Warm-Up – Watch Us Grow II, the programs will run from Monday through Friday, March 16 to March 20, and will be offered from 10 am to 4 pm daily.

This year's highlights include the antics of magician David Ben, Johnny Toronto, the multi-talented musician Jack Grunsky, the Paul Gaulin Mime Company, the Doug and Al Show and Cuthbert. Plus Portraits in Action, string games, Family and Community Studio art activities, computer fun, storytellers at The Grange and films in the Jackman Hall, as well as demonstrations of face painting and Fimo jewellery making, Japanese origami and the art of stamping and embossing. All activities and performances are free for Members; non-members must pay Gallery admission to participate.

Generously sponsored by BEATSCOPE
with the additional support of IBM Canada Ltd.

AGO CALENDAR • MARCH 1992

1 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français

3 Tuesday
12:15&2 Tour

4 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: ***Golden Age of Dutch Painting***
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

5 Thursday
12:15&2 Tour

6 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

7 Saturday
Exhibition opens
The Artists' Mecca: Canadian Art and Mexico Mar 7–Apr 12
2&4pm Tour

8 Sunday
11am ***Sunday Start with Art***
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français

10 Tuesday
12:15&2 Tour
7&9pm ***Rockumentary***

11 Wednesday
9:30am ***Art in the Morning***
12:15&2 Tour
1:15& 6:45pm Course: ***Golden Age of Dutch Painting***
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

12 Thursday
11am ***Grange Luncheon Lecture***
12:15&2 Tour

13 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7&9pm ***Rockumentary***

14 Saturday
2&4pm Tour

15 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français

16 Monday
March Break Mar 16–20
Impulse & Repro Shop pre-inventory sale: Mar 16–30

17 Tuesday
12:15&2 Tour
7&9pm ***Rockumentary***

18 Wednesday
12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

19 Thursday
12:15&2 Tour

20 Friday
11:15am Artful Conversation
2pm Tour
7&9pm ***Flaming Creatures Film***

21 Saturday
2&4pm Tour
7pm ***Flaming Creatures Film***

22 Sunday
12–4pm Hands On
2&4pm Tour
2:30pm Visite en français

24 Tuesday
12:15&2 Tour
7&9pm ***Rockumentary***

25 Wednesday
12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

26 Thursday
12:15&2 Tour
7&9pm ***Rockumentary***

27 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7& 9:30 ***Rockumentary***

28 Saturday
2pm Signed Tour
4pm Tour

29 Sunday
12–4pm Hands On
2&4pm Tour
2:30pm Visite en français
3pm ***Sunday Concert***

31 Tuesday
12:15&2 Tour
7&9pm ***Rockumentary***

graturities. Catered by the Kettledrum Committee. For details and reservations: 977-0414 ext237.

Grange Luncheon Lectures

Literary Lions & Intrepid Thespians
Celebrate spring by enjoying a tasty, light lunch while knowledgeable speakers entertain and enlighten you about literature and theatre in 19th-century Ontario. Tickets $16, Members $14. Series $45/$40.

Show Business 19th-C. Style
Thu Mar 12, 11am
From the performance of a "learned pig" to plays read aloud in drawing rooms or an evening of "Songs, Recitations and Ventriloquism" at Mr. Miller's Assembly Room, York was not without cultural diversions in the early 19th century. Fort York's British garrison provided the earliest and perhaps the most organized support for theatrical entertainment: garrison theatre, a tradition with the British military, filled in the leisure time of the officers and men. Wherever they were stationed, these military thespians helped to develop a public taste for drama and provided practical assistance for local amateur and burgeoning professional groups. In the 1850s, increasing urbanization and the development of the railway fostered a theatrical boom, and near the end of the century any Ontario town of any size had its own theatre. Toronto, for instance, could boast of three handsome theatres in continual operation, in addition to smaller establishments. Richard Plant of Queen's University's drama department and U of T's Graduate Centre for the Study of Drama traces the fascinating story of Ontario theatre.

On the Road with Charles Dickens
Thu Apr 9, 11 am
To paraphase the author himself, "Dickens was dead to begin with. There is no doubt whatever about that." Then what is he doing at The Grange, huffing that he is appalled by "the wild and rabid toryism of Toronto." He mitigates his criticism somewhat by adding that "the town is full of life and motion, bustle, business and improvement ... and well adapted for wholesome exercise." Professor Bruce Lundgren of the University of Western Ontario's English department is responsible for Mr. Dickens's reappearance in Toronto. We anticipate a lively lecture.

Roughing It in the Backwoods of Upper Canada
Thu Apr 23, 11am
It would be hard to find a more literary, scribbling family than that of Thomas Strickland, gentleman, of Southwold, Suffolk. Seven of his nine children became published authors. His youngest daughters, Catherine Parr Trail and Susanna Moodie, produced two great Canadian classics: *The Backwoods of Upper Canada* and *Roughing It in the Bush*. Both married half pay officers, the younger sons of landed gentry lured to Upper Canada by the promise of land grants. Michael Peterman, professor of English at Trent University in Peterborough, will share his insights into the characters of these remarkable women. Having spent considerable time reading their letters, he hopes to publish a collection soon.

William Morris Society Lecture

The White and the Red: Oscar Wilde in Toronto
Corey Keeble
Grange Music Room
Thu Apr 9, 7:30pm
In the early 1880s, Oscar Wilde visited Toronto as part of a North American lecture tour. K. Corey Keeble, associate curator in the Royal Ontario Museum's European department, and a lively lecturer himself, will set Wilde's comments on Toronto architecture into the context of the ideals of the Arts and Crafts and Aesthetic movements of the period. Tickets $12 (limited number available) include refreshments served 'below stairs.' Reservations required via John Wichelow, 461–5952.

Young Associates

Young Associates of the AGO brings young people and art together through multifaceted educational and social programs followed by dynamic discussion. AGO membership a prerequisite; YA membership $15, $5 for students (incl. GST). Information/tickets: 977–0414 ext433.

Gallery Hopping

A Volunteer Committee project.

Hidden Treasure in Old Toronto
Tour of St. Anne's Church
Wed Apr 29, 9:30am–3:30pm
David Wistow conducts a tour of St. Anne's Anglican Church, splendidly decorated by three members of the Group of Seven 70 years ago. Our visit will be enhanced by a presentation of choral music. Following lunch, we tour a gallery of contemporary art and a restorer's studio.

Montréal
May 20–22
Celebrate Montreal's 350th anniversary. Explore Québecois art and culture. Tour the new Montreal Museum of Fine Art, plus galleries and private art collections. Visit a unique country home and lunch at an exclusive country club.

NB: Advance purchase tickets. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telecharge 977–0414 ext263.

Travel AGO

A Volunteer Committee project. For details call 977–0414 ext263.

London, England
Mar 28–Apr 5
Enjoy an in-depth look at the National Gallery and a private tour of the Rembrandt exhibition – just one of the highlights of an art-oriented tour that also includes a private showing of the Queen's Collection of Drawings at Windsor Castle, and a visit to the recently restored, neoclassical Spencer House in St. James. There's also time for shopping, dining and social events . . . an outstanding visit to one of the world's great cities.

Study in the South of France
Apr 17–29
Spring, the perfect time to travel to the Riviera for a study experience at the Université Canadienne en France with its panoramic view over the Mediterranean. As well as excursions to all the best loved galleries and destinations on the Côte d'Azur, we will have the privilege of visiting a beautiful private chateau during our time in Provence. Special events have also been arranged in Tarascon and Villefranche. Add to that gardens, medieval hill towns, and the flavours of the local wines and cuisine. We will be accompanied by resource person Eric Rowan of England: an art historian, artist, writer and filmmaker, he has lived and worked in the south of France.

Roman Holiday
The Arts of Rome & Roman Circle
May 2–15
The lovely and historic Hotel d'Inghilterra, near Via Condotti and the Spanish Steps, will be home during our stay in Rome, so we can easily walk to nearby antique shops, boutiques, private galleries, restaurants and cafés. Our resource person in Rome, Signora Claudia Sanfelice, has arranged for a private viewing of priceless masterpieces and an exclusive after-hours tour of the Sistine Chapel. We also have tickets to hear *Cavalleria Rusticana* at the Teatro del Opera. During our three-day circle of Rome, we will visit the Etruscan Necropolis, the museum in Tarquinia, plus splendid villas and gardens near Viterbo. Then we are invited to the estate of Count Flondi in Otricoli, where an ancient town and Roman amphitheatre are part of the grounds. We will stay two nights in the Frascati area to enjoy the magnificent scenery, volcanic lakes and vineyards, medieval castles and abbeys, and to savour the renowned local cuisine and wines.

Germany: A New Era
Sep 11–23
Join us for a study in contrasts in the new Germany. Tour *documenta IX*, the international art exhibition held every five years in Kassel. Travel on to historic Potsdam and Weimar, home of Goethe, Bach, Schiller and Gropius. Then visit Dresden, with its restored Baroque buildings and superb collections; Meissen, "The City of White Gold"; Martin Luther's Wittenberg; and a range of castles, gardens, galleries and museums, old and new. Berlin, Germany's greatest city and most obvious study in contrasts, also awaits us. There you can stroll the glittering boulevard, Kurfürstendam, and magnificent Unter den Linden, which leads to the Brandenburg Gate.

Chicago Interlude
Oct 15–18
A Triple A tour – art, antiques and architecture – ensures pleasure as well as learning for participating AGO Members. We will stay close to Chicago's Magnificent Mile, rich with galleries, shops and restaurants. If more is required, the new addition to the already famous Shedd Aquarium should complete a very exciting tour.

Down Under
Nov 5–27
Come hop along on a colourful 23-day tour of Australia and New Zealand, both countries of spectacular landscape and the home of Maori and Aboriginal cultures. We will visit Australia, the Great Barrier Reef and the North and South Islands of New Zealand. Fly with us on Air Canada and Qantas.

Coming in 1993...
Study Tour in Bath • England in March–April • Exotic Turkey in May

Shops and Services

Art Rental & Sales Gallery
We've been anticipating spring, with bright watercolours by Pat Fairchild and vibrant oils by Phillipa Hunter. There are also Inuit prints and a good selection of Inuit sculpture. Remember, we deduct three months' rent off a work of art if you decide to purchase. Our service is available for AGO Members – we're always delighted to welcome new Members. We're at 35 McCaul Street, 2nd floor (Tue to Sat 10:30am–4pm, Sun 1–4:30pm). A Volunteer Committee project. 979–6658.

The Impulse Shop
Expect the unexpected. The Impulse Shop lives up to its name with hundreds of tempting and unusual items with a wide price range and appeal. From The Grange come objects that suggest a by- gone era: among them, cut-glass goblets, dried-flower wreaths, wrought-iron chairs and old-fashioned foods. For children, there are educational books and activities that make learning pleasurable, as well as fun (adults like these too). Also, there are stylish, 20th-century designs: clocks, trays, pitchers, candlesticks and picture frames that will enliven any home. The choices extend from art puzzles and hand puppets to gardening aids and notepaper. Come for a visit and take advantage of our **pre-inventory sale on selected items March 16–30.** A Volunteer Committee project. 979–6636.

The Jewellery Shop
Spring is in the air and our counters are brimming with bright artistic jewellery. Our silver designs are striking, and Joy Pennick, an artist new to our shop, creates whimsical and very innovative earrings in brass and niobium. If you need a special gift, we are sure to have it among our elegant selections! A Volunteer Committee project. 979–6635.

The Reproduction Shop
Sale! Sale! Sale! Don't miss our **pre-inventory sale March 16–30.** 25% off everything on $10+ sales. That includes reproductions, posters, matted images, frames and framing services. What an opportunity to pick up an image by Pratt, Colville, Miró or Matisse at bargain prices. A Volunteer Committee project. 979–6607.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, and film classics on VHS, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor Research Library & Archives
Tue–Fri 1:30–4:45pm. 979–6642.

The Restaurant
Tue–Sun 12–5 (lunch 12–2:30). Wed dinner 5–8:30pm. 979–6612.

AGO Café
Fresh salads, sandwiches and other treats.

Members' Lounge
Art magazines and changing exhibitions by Art Rental. Temporarily located beside the AGO Café. Special menu. Licensed. Open during Gallery hours for Members and their guests.

Membership Centre
Visit the Membership Centre in the lobby for new, renewal and gift memberships. Or call at Ridley House across the street. All inquiries welcome.

Parking
Special rates available at Village by the Grange (McCaul St) for AGO visitors. Mon–Fri $1/hour (maximum $6; $3 after 5pm). Weekend day rate $3 Sat, $2 Sun. Tickets validated at AGO Information.

Bring a Friend
Members are invited to bring a guest for free on each visit to the Gallery this year. (Please present your membership card.) Come and enjoy the refurbished Old Masters galleries, special installations on Krieghoff and J.E.H. MacDonald in the Canadian historical wing, plus a series of exhibitions from the AGO collection – *The Artists' Mecca: Canadian Art and Mexico* in March and, opening April 17, a few treasures from the Gallery's collection of new acquisitions.

The Book Shop

POSTERBOOKS: BRILLIANTLY COLOURED, LARGE FORMAT ART prints – from Arcimboldi through Dali, Hopper, Kahlo and Kandinsky, to Turner and van Gogh. $10. 979–6610.

ART GALLERY OF ONTARIO

AGO NEWS

MARCH 1992

Update/'Save the AGO' Campaign

Open Letter to the Premier

Newmarket, Ontario
January 16, 1992

Dear Premier Rae:

When Winston Churchill was criticized for allocating much needed funds to Britain's museums and galleries during the darkest years of World War II, his response was to say, "then what are we fighting for?"

As an employee of the AGO, I've been privileged to know what he meant.

The rationale for adjusting the base level of funding for the AGO has been well documented and I know that many members of the public have written to you to demonstrate their support and inform you of the ways in which the Art Gallery of Ontario benefits their lives.

The Art Gallery of Ontario has been the respository for Canadian culture for almost 100 years – particularly the history of Ontario. On behalf of the people of Ontario, we care for, exhibit and lend over 14,000 works of art in the collection.

• art endures (Canadian historical)

There may be many great paintings by the Group of Seven throughout Canada, but Tom Thomson's *West Wind* lives here. Millions of us first saw a print of this painting in public school, but this is nothing compared to the power and majesty of northern Ontario that radiates from the original. It was given to the people of Ontario in 1926. For over 65 years, it has been in the care of the AGO and, with our facilities and expertise, it could still be enjoyed by the public 500 years from now.

• history in the making (Canadian contemporary)

In 1967, Michael Snow's *Walking Woman* was unveiled at the Ontario Pavilion at Expo '67. Some people called it art and some people called it junk. In 1992, the shimmering, metallic image beckons from its place at the AGO – evoking a time and a feeling that was a part of us in the sixties. Contextualized in our history, it is transformed into a touchstone of its time.

• then what are we fighting for?

What will be the icons of our future? What shapes and images will remain of these turbulent years we are presently experiencing? What will remain of you and I and all of us to mark the historic changes taking place in Ontario and Canada today?

I admire and respect your government. I love what you stand for and I watch in amazement as the very heart of democracy struggles against forces that try to prevent this government from carrying out the mandate given to it by its people.

I know you have very difficult decisions to make in the present economic climate and that you are under tremendous pressure but I urge you to take a personal interest in and protect the Art Gallery of Ontario from the very great dangers it is currently facing.

Yours sincerely,

AGO Staff Member

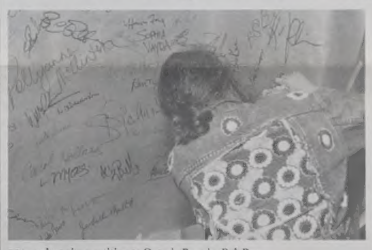
Young Northern Artists Want the AGO Saved

Expressive drawings by sixth graders at Pikangikum's Eenchokay Birchstick School.

A SERIES OF VIVID 'SAVE THE AGO' DRAWINGS WERE MADE by Grade Six students of the Eenchokay Birchstick School in Pikangikum, Ontario, an Ojibway community of 1,338 persons, located some 250 km north of Kenora. Many of Pikangikum's residents work at trapping, hunting and fishing in the surrounding lakes and forests. The community is accessible only by a 4,000-foot gravel airstrip.

Hamilton artist Bob Mason was in Pikangikum for three weeks recently as part of an Ontario Arts Council Artist in the Schools program. To illustrate his lessons, he borrowed dozens of slides from the AGO's Edward P. Taylor Audio-Visual Centre. He also told his students about the AGO's dire financial situation, mentioning that there might not be an AGO for them to visit during their 8th-grade trip to 'the south.' The kids responded with an outpouring of artistic expression, some of which you can see here.

OCA Students Sign Petition in Support of AGO



OCA student signs petition to Ontario Premier Bob Rae.

DURING A LUNCH HOUR AT THE BEGINNING OF THE winter term at the Ontario College of Art, there was a flurry of activity in the lobby of the McCaul Street campus, where a large, poster-sized petition, addressed to Premier Rae, was mounted in the windows.

The petition read as follows:

Dear Premier Rae:

We, the students of the Ontario College of Art, support the Art Gallery of Ontario. The AGO allows us access to historical paintings as well as the best of contemporary art from around the world. Its libraries and A-V Centre provide us with vital resource material.

Please help to preserve this institution that both educates and inspires us.

Colourful to begin with, the petition was soon covered with red, green, blue and black signatures. Students took the opportunity to ask AGO representatives for more information about the financial situation, as well as to voice their support for the many programs and services the AGO offers. In order to ensure that OCA students have access to the Gallery's exhibitions and collection, the Art Gallery of Ontario continues a 40-year tradition of allowing these students free admission. A number of students, in fact, recalled taking classes in the AGO's Gallery School as young children.

As one OCA student said, "If I don't support the AGO now, I won't have anything to shoot for in the future. I want to be able to say someday that a painting of mine is in the AGO's collection."

Following the signing session, the petition was immediately delivered to the Premier's Office at Queen's Park. We certainly hope that the Premier caught some of the creative spirit with which the petition was created.

General Information

Admission (Construction Sale)
Adults $1.50
Seniors 75¢ with cards/Fri FREE
Students 75¢ (full-time with cards)
Family (2 adults & children under 19): $3
FREE: Members/children (under 12, accompanied)/Wed 5:30–9pm

AGO: (416) 977–0414
Membership: (416) 979–6620

Membership
Individual $45 Family/Dual $60
Young Member $20 (age 25 & under)
Nonresident $30 (100 km beyond Toronto)
Supporting $100 (tax-deductible donation)

Available at the Membership Centre in the lobby and at Ridley House. Or by mail or phone. VISA, MC, Amex.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979–6619.

Notice to Members
From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979–6620.

Moving?
Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order
For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified, b) specify date, name of event, number of tickets, c) indicate your name, address (with postal code), phone numbers, d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Services for Physically Disabled
Wheelchairs available (limited number). Signed talks last Saturday each month.

Gallery Hours
Tue to Sun 11am–5:30pm, Wed to 9pm.

The Grange Hours
Tue to Sun 12–4pm, Wed also 6–9pm.

Gallery Shops
Mon to Sun 10:30–5:30, Wed to 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am-5pm, Wed to 8:30pm.

Edward P. Taylor Research Library & Archives
Tue to Fri 1:30–4:45pm.

AGO Café
Mon to Fri 8:30am–5:30pm, Sat & Sun 10am–5:30pm, Wed to 9pm.

Members' Lounge
Open to Members and guests during Gallery hours. Service from noon.

AGO Restaurant
Tue–Sun 12–5 (lunch 12–2:30). Wed dinner 5–8:30pm. 979–6612.

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